

## A SIXTEENTH-CENTURY VISITOR TO THE CHORA\*

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In the *Tage-Buch* of his 1573–78 embassy to Constantinople, the German Stephan Gerlach left a lengthy description of a Byzantine church which he visited in February of 1578 and identified enigmatically as τῆς ἀετίου (for text, see below, Appendix A).<sup>1</sup> Based on information from Gerlach, both Crusius and Du Cange later included a church or monastery of this name among the monuments of Constantinople.<sup>2</sup> The foundation τῆς ἀετίου thus enjoyed some currency until it was finally dismissed by Janin, who declared that it had never existed.<sup>3</sup>

The building described by Gerlach certainly did exist. It was undoubtedly the Chora Monastery, presently known as the Kariye Camii, although the writer was apparently unaware of its original dedication. According to the text, Gerlach visited the church after a stop at the Monastery of St. John in Petra and on his way to the House of Raoul (Bogdan Saray).<sup>4</sup> The location of St. John in Petra is not known exactly, but it was in close proximity to the Cistern of Aetius, directly south of the Chora.<sup>5</sup> The

identification τῆς ἀετίου would thus seem to have been derived from the cistern, presumably passed between the two monasteries. Elsewhere, in a letter to Crusius, Gerlach adds additional information on the church, positioning it between St. John and the Palace of Constantine (Tekfur Saray), as all of them could be seen from a house near the Pammakaristos Monastery.<sup>6</sup> (See map, fig. 1).

It is curious that the dedication of the church was unknown to Gerlach. A near-contemporary traveler, Petrus Gyllius, visited the Chora between 1544 and 1547, identifying it as χοριστὸς χώρος, located between the Palace of Constantine and the Adrianople Gate (for text, see below, Appendix B).<sup>7</sup> His account is much better known than Gerlach's, but, as we shall see, the latter is the more informative.

Gerlach's description is not generally associated with the Chora. Van Millingen considered and rejected this association, finding too many discrepancies between Gerlach's account and the existing building.<sup>8</sup> Instead, he identified the church τῆς ἀετίου as the Monastery of Manuel (Kefeli Mescidi), following the suggestion of Mordtmann.<sup>9</sup> However, Gerlach recorded the decorative monograms from the exterior of the building, which he did not understand. These were the monograms of Theo-

\*The following discussion has been expanded from a section of my Ph.D. Dissertation, "The Architecture of the Kariye Camii in Istanbul," submitted at the University of Illinois, Urbana-Champaign, 1982.

<sup>1</sup>Stephan Gerlachs dess Aeltern Tage-Buch (Frankfurt, 1674), 455–56. Gerlach served as chaplain for David Ungnad, ambassador from Vienna. The *Tage-Buch* was not published until a century after it was written at the behest of the author's descendants.

<sup>2</sup>M. Crusius, *Turcograeciae libri octo* (Basel, 1584), 190; Ch. Du Fresne Du Cange, *Constantinopolis christiana seu descriptio urbis Constantinopolitanae qualis extitit sub imperatoribus christianis ex variis scriptoribus contexta et adornata libri quatuor* (Paris, 1680), IV, viii, iv, 152.

<sup>3</sup>R. Janin, *La géographie ecclésiastique de l'Empire byzantin*, I, iii: *Les églises et les monastères* (Paris, 1969), 321.

<sup>4</sup>For the identification of the House of Raoul with the Bogdan Saray, see Janin, I, iii, 427–29.

<sup>5</sup>D. Mordtmann, *Esquisse topographique de Constantinople* (Lille, 1892), 75–76, and A. Van Millingen, *Byzantine Churches in Constantinople* (London, 1912), 381–83, identify St. John in Petra with the Bogdan Saray; but see Janin, I, iii, 427–29: while the area of Petra may correspond with the present Kesme kaya, an inscription found in a number of books from the monastic library indicates a close proximity to the cistern:

Ἡ βίβλος αὐτῆ τῆς μονῆς τοῦ Προδρόμου  
τῆς κειμένης ἔγγιστα τῆς Ἀετίου  
ἀρχαῖκῃ δὲ τῇ μονῇ κλήσις Πέτρα.

<sup>6</sup>Crusius, 190. Gerlach wrote in the letter: "Ad occasum, Boream versus, Prodromi μονὴ est, olim Πέτρα; longius inde, Aetii μονὴ; postea, Palatium Constantini." See also Van Millingen, 255 note 5, and *infra*. Gerlach's letter indicates that St. John in Petra was south of the Chora and in a clearly visible position. It lay perhaps near the Kasım Ağa Mescidi and the Odalar Camii—or perhaps somewhat closer to the Adrianople Gate. The fate of the monastery during the fall of the city in 1453 suggests a close proximity with the gate; see *infra*, note 15.

<sup>7</sup>P. Gyllius, *De Topographia Constantinopoleos, et de illius antiquitatibus libri quatuor* (Lyons, 1561), IV, iv, 201.

<sup>8</sup>Van Millingen, 255 note 5; in part, his confusion is based on his mistranslation of Gerlach; see *infra*.

<sup>9</sup>Mordtmann, 76; Van Millingen, 255–60.

dore Metochites, the fourteenth-century ktetor, or founder, of the Chora Monastery, and when these were uncovered, beginning in the 1930s, the proper identification of Gerlach's church was assured.<sup>10</sup> Both Schneider and Mango have noted the proper identification, but only in relationship to one of the monograms, without considering the remainder of the text.<sup>11</sup> A more thorough examination provides some significant information on the later history of the Chora.

#### IDENTIFICATION

In addition to the topographical information already discussed, additional details provided by Gerlach help to secure the identity of the building as the Chora. Gerlach begins by noting that a great monastery had existed on the site which contained many houses for students and teachers (lines 1–3). He would seem to be referring to the famous school of the Chora Monastery. In Byzantine times, the Chora housed a library claimed by Theodore Metochites to have exceeded in quantity and quality all other monastic libraries in the city.<sup>12</sup> Maximus Planudes' writings indicate that the monastery also included a school and a separate reading room for visitors to the library.<sup>13</sup> It is intriguing that even after the name was forgotten and the building converted to a mosque, the tradition of the Chora as a center of learning remained.

Another bit of topographical information also helps to locate the church. Gerlach was shown by his guide the spot of the death of the last Byzantine emperor in the final siege of the city (lines 29–31). The location, in front of the forecourt, corresponds in general terms to Ducas' description of the Turkish victory of 29 May 1453. Mehmet's troops were able to break through the walls near the Adrianople Gate (Edirne Kapı), with a great slaughter of the Greeks at that position, including Emperor Constantine XI.<sup>14</sup> Significantly, the first two churches

desecrated by the Turks were the Chora and St. John in Petra.<sup>15</sup>

The description of the church given by Gerlach also corresponds with surviving evidence. The church was said to be surrounded by a covered passage (*porticus*) and preceded by a courtyard (lines 5–8). Gyllius also described the Chora as girdled by porticoes.<sup>16</sup> Both authors must be referring to the narthexes and ancillary chambers which envelop the naos on three sides (see plan, fig. 2). The term *porticus* must here be understood to mean passageway, and not necessarily an open, stoa-like element. Van Millingen misread and consequently mistranslated this sentence, believing the covered passage to envelop the courtyard.<sup>17</sup> However, any ambiguity in the relationship of the *porticus* to the church is clarified later in Gerlach's text (lines 16–17), where he states that the covered passage and the church form a single building.

In the portico Gerlach saw quadrangular glass panels representing figures from the Old and New Testaments, with Greek inscriptions. These correspond to the framed mosaic images of standing figures which decorated the pilasters of the inner and outer narthexes.<sup>18</sup> The majority of these are now damaged or lost. Those which survive have inscriptions in Greek. Gerlach noted that the faces were scratched out, a common misfortune of Byzantine art under Turkish rule, including some of the mosaics at the Chora.

The walls of the passage were decorated with marble revetments, which also drew praise from Gyllius, who described them in some detail.<sup>19</sup> Those of the inner narthex survive in nearly perfect condition, while those of the outer narthex remain fragmentary today.<sup>20</sup> Gerlach describes three or four high *Crepidine* or "Absätze," which must refer to the vaulting, although neither term is common. Parker's *Glossary of Architecture* quoted Matthew Parker on the first term: *crepidinem . . . quae vulgariter a volta dicitur*.<sup>21</sup> Du Cange defined the same word as *cav-*

<sup>10</sup> A.M. Schneider, *Byzanz, Vorarbeiten zur Topographie und Archäologie der Stadt* (Berlin, 1936), 31; *idem*, "Archäologische Funde," *AA* (1940), cols. 291–92.

<sup>11</sup> As above, note 9; see also C. Mango, "Byzantine Inscriptions of Constantinople: A Bibliographical Survey," *AJA*, 55 (1957), 61.

<sup>12</sup> See Theodore Metochites, *Logos 15*: I. Ševčenko, "Theodore Metochites, the Chora, and the Intellectual Trends of His Time," *The Kariye Djami*, IV, ed. P. A. Underwood (Princeton, 1975), 80–81.

<sup>13</sup> C. Wendel, "Planudea," *BZ*, 40 (1940), 406–10.

<sup>14</sup> Ducas, *Historia Turco-Byzantina*, XXXIX, 13: trans. H. J. Magoulias, *Decline and Fall of Byzantium to the Ottoman Turks* (Detroit, 1975), 224.

<sup>15</sup> Ducas, XXXIX, 15; Magoulias, 225.

<sup>16</sup> Gyllius, IV, iv, 201.

<sup>17</sup> Van Millingen, 255, note 3, and 258–60.

<sup>18</sup> For illustrations, see P. A. Underwood, *The Kariye Djami* (New York, 1966), II, pls. 10, 11, 179–84.

<sup>19</sup> Gyllius, IV, iv, 201.

<sup>20</sup> The outer narthex revetments may have survived into the nineteenth century; see D. Pulgher, *Les anciennes églises byzantines de Constantinople* (Vienna, 1878), pl. xviii; for illustrations, see Underwood, II, pls. 10 and 14.

<sup>21</sup> J. H. Parker, *Glossary of Terms Used in Grecian, Roman, Italian and Gothic Architecture* (Oxford, 1850), 506.

*erna ubi viae conveniunt*.<sup>22</sup> “Absätze” may refer simply to the vaults as compartments, or to the break between the wall surface and the vault.<sup>23</sup> Gerlach notes mosaics of the Prophets, Apostles, and Christ in the vaults, but the description is too general to allow identification with any particular images at the Chora.<sup>24</sup>

Gerlach described the church as divided into four parts, and the details he provided correspond to the major spaces of the Chora (lines 16–17). The first part comprised the covered passageway, or *porticus*, with the walls revetted half their height with marbles and above, from the springing of the arches, with paintings (lines 18–21). He noted that this is the place where the women stood who do not enter the church, as occurred in other churches, except when they went to communion. Gerlach must have been referring to the narthexes, and his description conforms with the use of narthexes at that time in the Orthodox worship. According to Allatios, the women stood in the narthex during the service in a Greek Orthodox church.<sup>25</sup> As chaplain, Gerlach was familiar with Greek as well as Moslem worship.<sup>26</sup> But it is known that the Chora had been converted to a mosque *ca.* 1495–1511 by the Grand Vizier Hadîm Ali Paşa.<sup>27</sup> Curiously, elsewhere in the *Tage-Buch*, Gerlach referred to both churches and mosques as *Kirchen*. In his letter to Crusius, however, Gerlach specifically stated that the building served Moslem worship, so his comments must be seen as referring to church narthexes in general rather than to specific activities he witnessed at the Chora.<sup>28</sup>

The church itself formed the second part of the building (lines 21–24). It was laid with Turkish carpets and had a single point of entry. Like the narthexes, the walls were revetted and the high dome was gilded and painted. Here Gerlach was describing the naos. The presence of Turkish carpets also suggests that the building was functioning as a mosque. The naos actually has two portals,

but the small door to the north of the main entrance may have been easily overlooked.

From the naos, the visitor went through a low passage (*crepidinem*)—certainly Passageway B—to the third part of the church, where the founder and others were represented in gold (lines 24–26). This must be the parekklesion, where Theodore Metochites and others were buried in arcosolia in the walls. The last chamber described is probably the so-called diakonikon, which functioned as a separate chapel in Late Byzantine times (lines 26–28).<sup>29</sup> It suits Gerlach’s description: painted, but somewhat dark, with many small windows. It is the only chamber directly accessible from the parekklesion. Gerlach does not appear to have examined the rooms on the north side of the building; otherwise, his description fits well with the interior of the Chora.

Any lingering uncertainty as to the identity of the building described by Gerlach is put to rest by the two monograms on the exterior of the building which Gerlach noted but did not interpret (line 28 and text illustration). These correspond to those which appear in the ogival arches on the south facade of the Chora, at the base of the present minaret (fig. 7). The southeast corner of the building originally supported a belfry, but Gerlach gives no indication as to whether or not it was still standing.<sup>30</sup> The monograms testify to the patronage of Theodore Metochites, but for some reason they have never been published. They compare favorably with other monograms of Metochites, such as those which decorate the dome cornice of the naos and those which appear in the patron’s autograph manuscripts.<sup>31</sup>

The first monogram given by Gerlach was later recorded by the Patriarch Constantius. Although Constantius misunderstood some of the characters, he nevertheless associated it with Metochites.<sup>32</sup> When the monogram was uncovered in the 1930s, it was properly interpreted by Schneider as

<sup>22</sup> Ch. Du Fresne Du Cange, *Glossarium mediae et infimae latinitatis* (1883), II, 615.

<sup>23</sup> See Wasmuths *Lexikon der Baukunst* (Berlin, 1929), I, 26.

<sup>24</sup> For illustrations, see Underwood, II, pls. 10–16.

<sup>25</sup> L. Allatios, *The Newer Temples of the Greeks*, trans. A. Cutler (University Park, 1969), 7–8.

<sup>26</sup> J. Ebersolt, *Constantinople byzantine et les voyageurs du Levant* (Paris, 1919), 99–103.

<sup>27</sup> Hafiz Husain Efendi, *Hadikat ül-Cevâmi* (1779), no. 334; trans. J. von Hammer-Purgstall, *Geschichte des Osmanischen Reiches* (Pest, 1827–35), IX, 77–78.

<sup>28</sup> Crusius, 190.

<sup>29</sup> See T. Mathews, “‘Private’ Liturgy in Byzantine Architecture: Toward a Re-appraisal,” *CahArch*, 30 (1982), 134 and fig. 14.

<sup>30</sup> Most Byzantine belfries disappeared with the Turkish restrictions on the use of bells; for Turkish attitudes on the use of bells, see Allatios, 5. For further evidence of the Chora belfry, see Ousterhout, “Architecture,” 74–76, and 144–49.

<sup>31</sup> For example, Metochites, *Miscellanea*, Paris. gr. 2003; see Ševčenko, “Theodore Metochites” (*supra*, note 12), 39, figs. b, c.

<sup>32</sup> [Constantius I, Patriarch], *Κωνσταντινιάς παλαιά τε και νεώτερα ἤτοι περιγραφή Κωνσταντινουπόλεως* (Venice, 1824), 82.

Θεοδώρου (fig. 8).<sup>33</sup> The second monogram is a misreading of Μετοχίτου, minus the vertical elements of the M. This was still covered at the time of Schneider's writing (fig. 9). A third monogram, also set into an ogival arch, is located immediately around the corner on the west facade (fig. 10). This was not recorded by Gerlach, but completes the set, recording Metochites' title, Λογοθέτου. Despite Gerlach's misunderstandings, the record of the monograms clearly establishes the identity of the church.

#### THE STATE OF THE CHORA IN 1578

Gerlach's description provides some information on the condition of the Chora Monastery in the late sixteenth century. As Gerlach was informed by his guide, the monastery had been large and contained many buildings, but none of these survived at the time of his visit except for the church (lines 3–5). Entering the area formerly occupied by the monastery, he had seen the collapsed wall of a noble gate and a dry cistern where the Jews prepared silk. Although their exact position is not indicated, it seems most likely that Gerlach approached the Chora from the south, that is, from the direction of the Cistern of Aetius and, presumably, St. John in Petra. Earlier this century, Rüdell noted the remains of a Byzantine wall to the south of the Chora, which have since vanished.<sup>34</sup> A dry cistern survived until recently, near the same spot, approximately 60 m south of the southwest corner of the building, above Kariye Bostan Sokağı (fig. 3). This information may help to determine the southern extent of the monastery as well as the position of the entrance gate.

It is astonishing, as one reads Gerlach's description, how much of the Chora's figural decoration survived exposed in the late sixteenth century. Gerlach noted mosaic panels of Old and New Testament figures in the narthexes, as well as vault mosaics of the Prophets, Apostles, and Christ. He also described a founder's portrait. In addition, he noted mosaics in the naos dome, tomb portraits in the parekklesion and paintings in a small chapel. Most scholars have assumed that the mosaics and frescoes were covered with the conversion of the building to a mosque ca. 1511, finding confirmation in the silence of Gyllius as to the figural deco-

ration.<sup>35</sup> Considering the general thoroughness of Gyllius' descriptions, it is indeed curious that he failed to mention the features of the Chora which Gerlach found the most noteworthy.

Certain problems arise in Gerlach's description of the founder's portrait (lines 10–16). This may not necessarily refer to the dedicatory image of Theodore Metochites over the main portal (fig. 4), in spite of the reference to the strange headdress probably designating imperial service. The text indicates that the ktetor is represented with his wife. However, Metochites is pictured alone, kneeling at the feet of Christ. Gerlach may have been conflating this image with the adjacent Deesis mosaic, in which the twelfth-century sebastocrator Isaac Comnenus is portrayed with the nun Melanie, probably the thirteenth-century princess Maria Palaeologina (fig. 5). Gerlach might also have been referring to the decoration of one of the numerous tomb arcosolia which line the parekklesion and the outer narthex. In all of the surviving portraits, the lords are equipped with unusual headgear (fig. 6); those in the exonarthex were undoubtedly similar. The comparison with a duke's biretta is intriguing, although we cannot be sure if Gerlach was referring to a German or Italian duke, or possibly the doge of Venice, who wore a distinctive biretta as a symbol of his position. Italian dukes occasionally wore cylindrical hats, but these apparently did not signify rank.<sup>36</sup> German fashions of the sixteenth century favored a variety of exotic and fantastic hats, although most were flat and broad. However, Maximilian I was portrayed by Bernard Strigel in a flaring, cylindrical beret.<sup>37</sup> Occasionally, German dukes were represented wearing tall cylindrical hats, like that of the Duke of Brandenburg in the portrait by Lucas Cranach painted ca. 1530.<sup>38</sup> The latter would provide the best comparison with the Byzantine headgear portrayed at the Chora.

<sup>35</sup> For example, W. Müller-Wiener, *Bildlexikon zur Topographie Istanbuls* (Tübingen, 1977), 162; Janin, I, iii, 536.

<sup>36</sup> For example, the famous hat of Federigo da Montefeltre, Duke of Urbino, represented in the portrait of Piero della Francesca; see E. Battisti, *Piero della Francesca* (Milan, 1971), pl. 182. But note the portrait by Joos van Gent, in which it is obvious that the diadem, not the hat, is the symbol of his rank; see M. J. Friedländer, *Early Netherlandish Painting* (New York, 1968), III, pl. 104. Significantly, Byzantine costumes were well known in Italy from the Council of Florence of 1439. Tall, cylindrical hats appear on background figures in Piero's *Baptism* and on Constantine in the *Legend of the True Cross*; see Battisti, pls. 28, 37, 59, 91, 92, and 115.

<sup>37</sup> H. Amphlett, *Hats. A History of Fashion in Headwear* (Buckinghamshire, 1974), fig. 278.

<sup>38</sup> *Ibid.*, fig. 290.

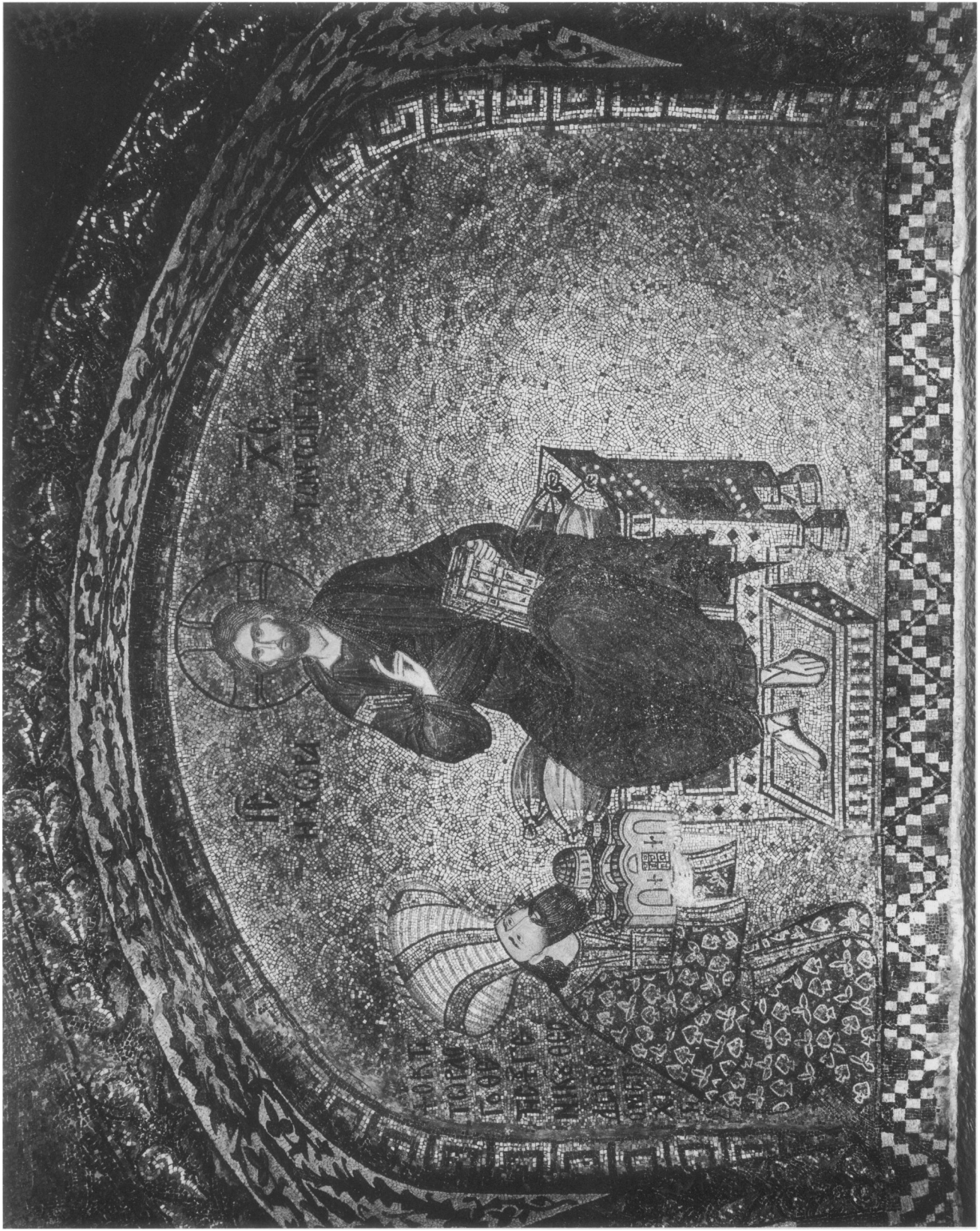
<sup>33</sup> As above, note 10.

<sup>34</sup> A. Rüdell, *Die Kahrie-Dschamisi in Constantinopel: Ein Kleinod byzantinischer Kunst* (Berlin, 1908), pl. 1.





3. Vault of Byzantine Cistern, above Kariye Bostan Sokağı



4. Kariye Camii. Mosaic, Theodore Metochites Presents the Church to Christ

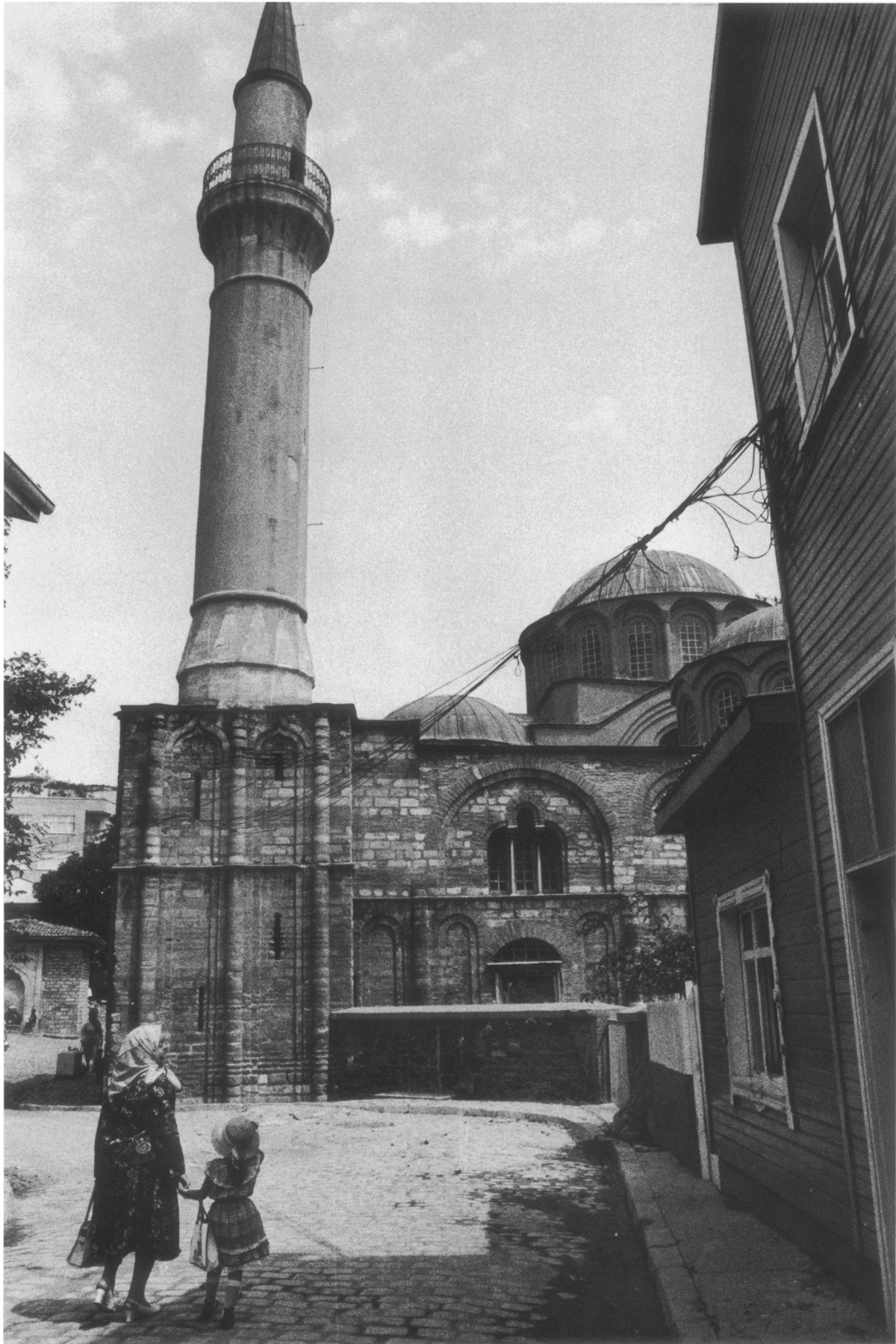




5. Kariye Camii. Mosaic, Deesis



6. Kariye Camii, Fresco, Tomb C in Parekklesion



7. Kariye Camii, Southwest Corner of Building

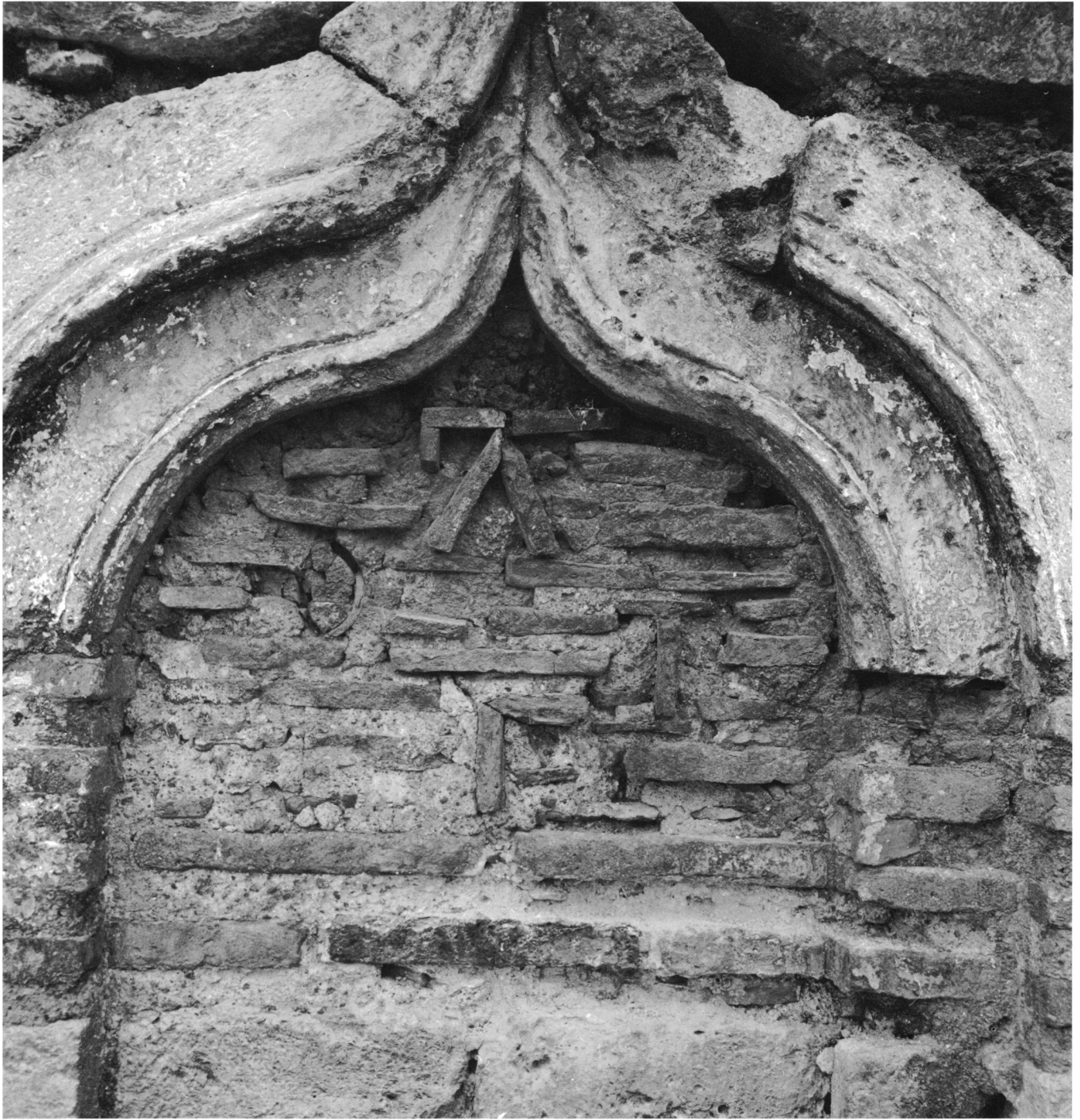




8. Kariye Camii, Southwest Corner, detail. Monogram of Θεοδώρου

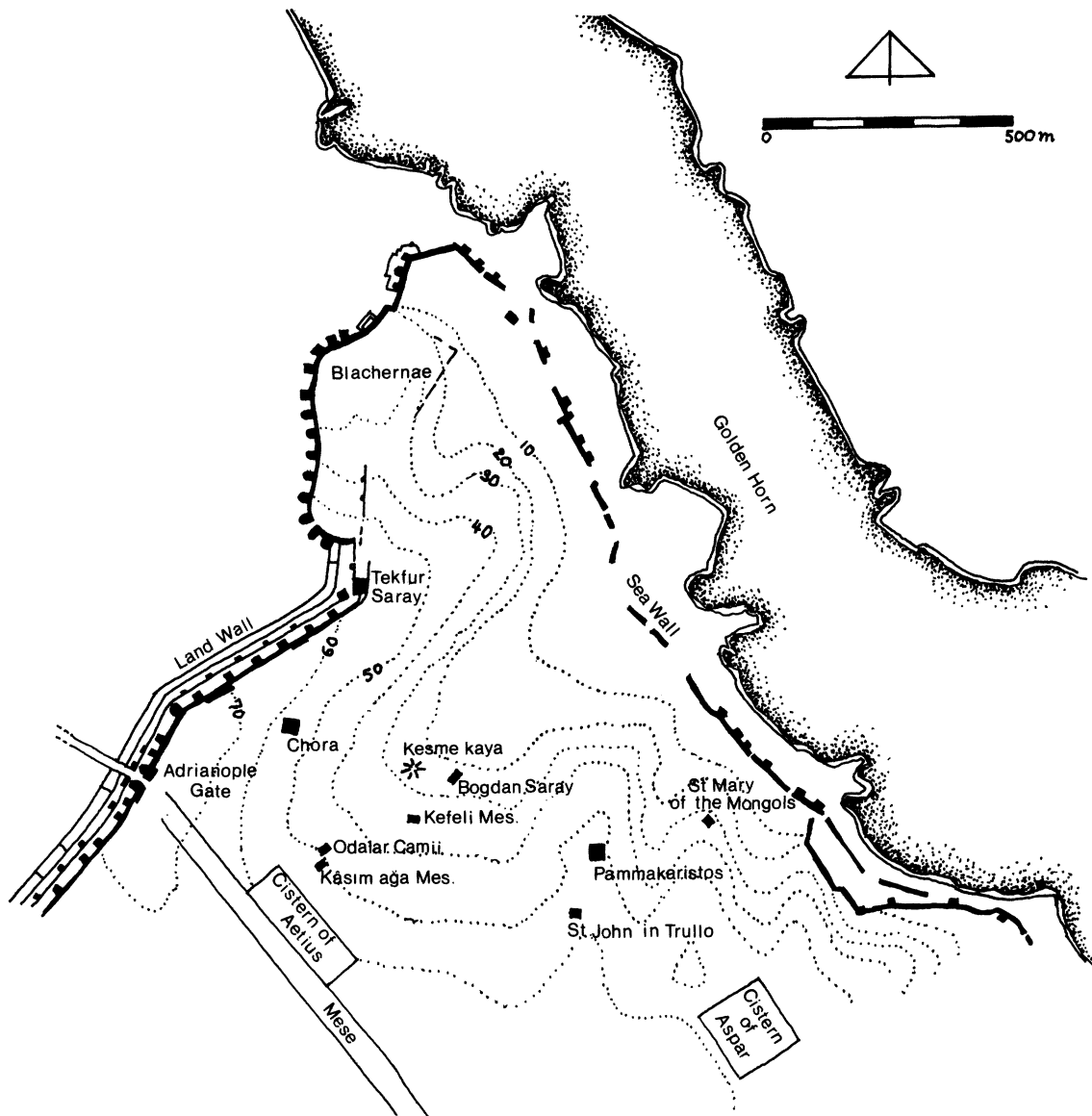


9. Kariye Camii, Southwest Corner, detail. Monogram of Μετοχίτου



10. Kariye Camii, West Façade, detail. Monogram of Λογοθέτου





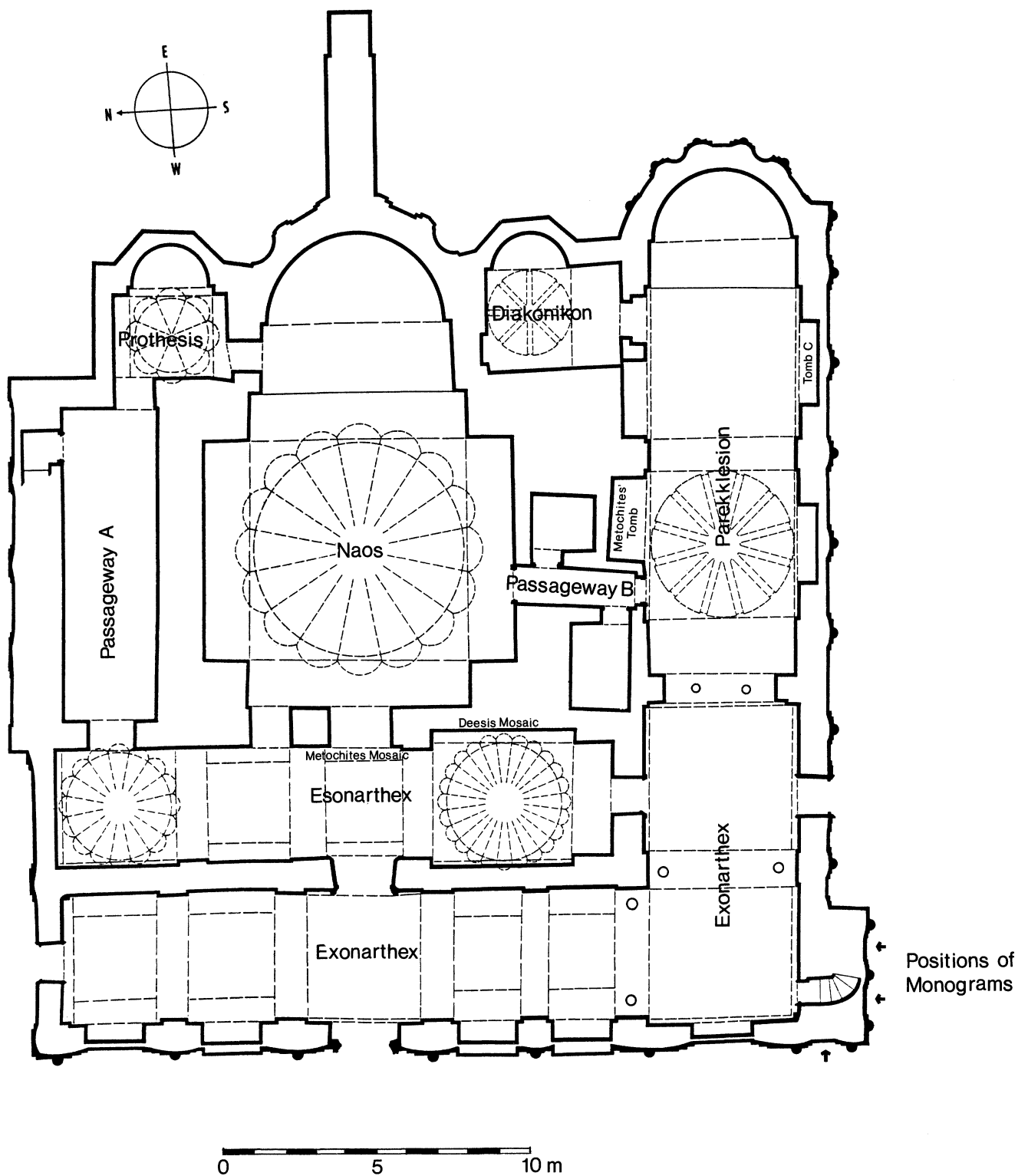
1. Detail of Plan of Constantinople, North Section (after Janin)

In any case, the other detail of the gentleman's costume noted by Gerlach is equally troublesome. No extant figure wears a blue and white sash. On the other hand, the description of the wife's costume would correspond with that of Melanie in the Deesis mosaic as well as that worn by most of the women in the tomb portraits. We must conclude that Gerlach was either describing an image which no longer exists, or—more likely—conflating several images.

In the naos, Gerlach noted that the high dome was gilded and painted (lines 22–39). His descrip-

tion sounds as if the decoration was completely intact. Today, the mosaics of the naos have almost entirely disappeared, although fragments were still to be seen in the early nineteenth century, when they were described by von Hammer-Purgstall.<sup>39</sup> The Chora may have suffered some damage in the great earthquake of 1509, but the only destruction of decoration mentioned by Gerlach are the faces which were scratched out in the narthexes. The naos

<sup>39</sup> J. von Hammer-Purgstall, *Constantinopel und der Bosphoros* (Pest, 1822), I, 383.



## 2. Kariye Camii, Plan (after Underwood)

dome collapsed and was replaced in Turkish times, but this apparently postdates Gerlach's visit.

In the parekklesion, Gerlach saw portraits of the founder and others painted in gold. Archeological evidence suggests that the tomb usually assigned to Metochites was decorated with mosaic: portions of fine, flesh-toned tesserae and plaster setting bed were discovered in the excavations of the tomb.<sup>40</sup> Before the restoration of the 1950s, a second passage had been knocked through the oratory, connecting the naos and the parekklesion and eliminating the tomb of Metochites.<sup>41</sup> This alteration does not seem to have occurred before Gerlach's visit, when the tomb portraits were still clearly visible.

#### CONCLUSION

There can be no doubt that the church τῆς ἀετοῦ described by Gerlach is the Chora. His de-

<sup>40</sup>Information from E. J. W. Hawkins; Ousterhout, "Architecture," 46–47.

<sup>41</sup>The passageway may be seen in Rüdell, pls. I and V.

tailed description recounts his stroll through and around the building as a spatial experience, and with little difficulty we can reconstruct his steps. Presumably arriving from the south, he passed the ruined gate and cistern and first viewed the church from the forecourt to its west. He entered the narthexes where he paused to examine the decorations and then passed on to the naos. Through the low Passageway B, he entered the parekklesion, and from there, the so-called diakonikon. Finally, he exited the building, perhaps by means of the south portal, which would have placed him in direct proximity to the monograms. From there, he left the monastery, passing the spot where Constantine XI fell in battle. In spite of occasional misunderstandings, the *Tage-Buch* provides a fascinating and extremely visual account of the survival of a Byzantine monument under the Ottomans, and significantly fills a lacuna in the history of the Chora Monastery.

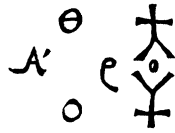
#### APPENDIX A

##### Gerlach's Description of the Chora

Nicht weit hiervon [i.e., St. John in Petra] ist eine sehr schöne Kirche τῆς ἀετοῦ, da vor Zeiten ein sehr groß- und weites Closter gewesen seyn/ und viel Häuser der Lehrer und Lernenden in sich gehabt haben solle. J(e)tz wird nichts mehr davon gesehen/ als das zerfallene Gemäuer einer herrlichen Pforten/ und eine truckene Zisternen/ darinnen die Juden die Seiden spinnen/ zwirnen und bereiten (*serica nectunt fila*). Vor der Kirchen ist ein weiter Hoff/ rings aber umb dieselbe herumb ein bedeckter Gang (*porticus*) welcher mit schönen auff vergüldten viereckichten gläsern Taffeln künstlich gemahlten Figuren/ auß dem Alten und Neuen Testament/ und mit Griechischen Überschriften gezieret ist/ aber alte Gesichter derselben außgekratzet sind. Die Wände dieser Umbgänge sind mit Marmel von allerhand Farben bekleidet. Hat auch 3. oder 4. hohe *Crepidine* oder Absätze mit Propheten/ Apostel und Christi Bildnüssen von Gold. Der Hauß- oder vielmehr Bauherr oder auch der Stifter ὁ κτήτωρ, und sein Weib/ sind da auch gemahlet/ in einem Habit/ fast wie man heut zu Tage gehet/ aber mit einer gantz fremden Hauptzierde (*Capellitij genere*) daß man darauß abnehmen kan/ er sey einer aus den vornehmsten Käyserlich Bedienten gewesen/ dann diese Zierde/ sieht auß fast wie ein Hertzogs Bareht/ von Seiden und Beltzwerck/ der Bund/ oder das umgewundene (*cinctura*) von mancherley Farben/ wie heut zu Tage die Juden und Armenier weiß und blau durcheinander tragen. Sein Weib hat einen Schleyer/ *Peplum*, fast wie die Griechinnen. Der bedeckte Gang und die Kirchen sind ein Gebäu (*porticus, etiam muro templi continetur*) und gehet man durch zwey hohe Pforten hinein/ welche 4. Theil in sich begreift/ oder in 4. Theil abgetheilet ist. 1. der bedeckte (*Porticus*) Gang/ dessen Wände mit Marmelstein biß auff die Helffte bekleidet sind. Der Obertheil/ da die Schwibbögen (*Laquearea*) anheben/ hat er wie auch die Schwibbögen selber die Gemähld. In diesem Gang oder Hall/ *porticu*, stehen die Weiber/ und kommen nicht in die Kirchen hinein/ wie auch in andere Kirchen nicht/ als wann sie zum Abendmahl gehen. 2. ist die Kirche für sich so mit Türckischen Deppichen (*Aoreis*) belegt/ und hat nur ein Thor. Ist ein hohes Gewölb/ *laqueare*, und/ wie auch die übrige 2. Gewölbe *Laquearia*, gantz vergüldet/ und übermahlet/ und die Schwibbögen mit dem Schönsten Marmelstein bekleidet. Auß diesem gehet man 3. durch einen niedern *Crepidinem*, in dem dritten Theil der Kirchen/ da der Dauchern oder Stifter mit andern sehr schönen Bildnüssen mit Gold gemahlet

## NOTICE

Insert for *Dumbarton Oaks Papers*, vol. 39 (1985), p. 124:  
Robert Ousterhout, "A Sixteenth-Century Visitor to the  
Chora." Affix to p. 124, following line 3 of text.



stehen/ mit einem etwas niederen/ als die vorige/Schwibbogen/ *Laquear*. Auß diesem gehet man in den 4ten gewölbten/ auch gemahlten aber etwas finstern und viel kleine Fenster in sich haltenden Ort. Aussen an der Kirchmauren stehet diese Schrift.

Vor dem Vorhoff/ *Vestibulo*, προπιλίω, dieser Kirchen τῆς ἀετίου zeigte mir Theodosius den Ort/ da der letzte Christliche Käyser Constantinus/ als er bey der Türckischen Eroberung der Stadt fliehen wollen/ vom Pferde gestürtzet/ und tod gefunden worden seyn solle.

## APPENDIX B

### Gyllius' Description of the Chora

Inter palatium Constantini & portam urbis Adrianopolitanam, extat aedes in septimo colle, quae etsi iam tot secula sit intra urbem, tamen etiamnum χριστὸς χώρος appellatur, ex eo, quod olim esset extra urbem ex tribus partibus, ut mos est Graecarum aedium sacrarum: porticu cingitur, parietes eius intrinsecus vestiti crustis marmoris varij quadratis, ita inter se coniunctis ut distinguantur ab imo sursum versus modulis astragalorum, aliorum baccatorum, aliorum teretium sine baccis. Supra quadratas crustas discurrunt tres fasciae & tres velut astragali, quorum duo teretes, supremus quadratus velut regula, supra fasciam denticuli, supra denticulos folia Corinthia. Deniq; marmor sic mensulis distinguitur, ut in commissuris eluceat labor Corinthius: sed is plenior apparet in aede Sopiae.

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